

MAR 31 1939

# Bulletin of The Detroit Institute of Arts of the City of Detroit

*Annual Report Number*



PORTRAIT OF A GENTLEMAN OF THE TRIVULZIO FAMILY  
BERNARDINO DEI CONTI  
ITALIAN (MILAN), ACTIVE 1496-1522

## THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1938

TO THE HONORABLE  
THE COMMON COUNCIL OF THE  
CITY OF DETROIT

GENTLEMEN:

The Annual Report of the Arts Commission for the year ending December 31, 1938, is submitted herewith. It is in two parts, one covering the activities of the Detroit Institute of Arts and its branch museum, Russell A. Alger House, with summaries of attendance, new accessions, lectures and educational activities, exhibitions, and other museum services, the other including the report of the Detroit Museum of Art Founders Society which so closely supplements the work of the Art Institute as to be almost indistinguishable from it.

In the current year, the city appropriation for the maintenance and operation of the Detroit Institute of Arts and its branch museum amounts to \$149,309.00. This contemplates no capital costs or major improvements. Due to economies effected at Mayor Reading's request and the saving in salaries of the Director, Dr. W. R. Valentiner, who has been appointed Director-General of the Art Department for the World's Fair in New York City, and Perry T. Rathbone, Curator, who will act as his assistant in assembling the Fair exhibit, there will be a saving in this fund of about \$9,000.00, which will be applied toward the reduction of our budget. The services of the museum have been maintained at a high level in spite of these economies and this has been possible only through the substantial assistance of the Founders Society and through the earnest effort and loyalty of the staff in meeting the many public demands made upon them.

### EXHIBITIONS

Twenty exhibitions have been held during the year, of which eleven were shown at the main museum and nine at the Russell A. Alger House.

Outstanding among these was the loan exhibition of 100 Masterpieces of Italian Sculpture from 1250 to 1500 A. D., held in January, which was assembled from important public and private collections throughout the United States, and which brought to Detroiters an opportunity to see great originals of the religious and secular sculpture of the Renaissance. Two additional exhibitions of European art, Modern Italian Painting, held in March, and the International Watercolor Exhibition, held in October, likewise attracted much attention. The Annual Exhibition of American Art held in April was a regional exhibition showing the works of artists of the Middle West, including Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Kansas and Missouri. A special feature of this exhibit was a Memorial Collection of Paintings by the late Myron Barlow. This, together with the ever popular Annual Exhibition of Michigan Artists, held in November, gave a good survey of contemporary tendencies in American art. At the Russell A. Alger House, the two outstanding events, measured by the interest and attendance, were the Portrait Exhibi-

tion of Prominent Detroiters, Past and Present, and the Loan Exhibition of English Painting of the XVIIIth and XIXth Centuries.

### EDUCATIONAL WORK

1938 will be memorable in the Institute's educational department as the year that witnessed the beginning of a long-planned program of children's education in cooperation with the art division of the Detroit public schools. As a result of this program, which was worked out by Mrs. Heath of this department and Miss Mabel Arbuckle, supervisor of art education, 41,000 children representing the art classes of every school in the system will visit the building each year to attend either a demonstration lecture by a Detroit artist, an illustrated lecture on art history, or a tour of the collection by members of the department. On Saturday afternoon a story-hour and game period for younger children are supervised by public school art teachers and librarians, assisted by the department. Thus, the necessary work of correlating the practice of art with its historical study has been significantly furthered in Detroit by the cooperation of two city departments.

The Art Department program, however, in no way displaces the museum's other educational work for children. The *Pageant of History* talks, held on alternate Tuesday afternoons in cooperation with the social science departments of the Detroit schools, continue to supply a background of art history for the regular curricula of intermediate school children. And another of these correlating programs, one conducted for schools of the metropolitan area for the last four years, continue with an illustrated lecture and tour of the collections twice each week. In the temporary absence of Mrs. Heath, who has been on leave since September, the art department program has been supervised by Miss Black, whose valuable assistance this year is made possible by the gift of an anonymous donor through the Founders Society. The regular talks for other schools have been given by Mr. Kellner, who has taken the place of Mrs. Heath on a temporary Civil Service appointment. The department has also been aided during the year by the voluntary service of Miss Sylvia Callender, whose assistance with the increased school program has been most timely and helpful. In addition to these regular programs of art education for schools, the department continues to offer free guidance to special groups from Detroit and neighboring schools, ninety-two of which availed themselves of the service during the year.

The regular gallery talks presenting a survey of the collections are being given this year principally by Mr. Morse, speaking in the galleries each Thursday and Sunday afternoons. The talks cover a different period of art each week. The museum is highly gratified with the public reception of all of these talks and lectures, which have aroused favorable comment especially from people coming to Detroit from other cities. But the most significant commentary on the educational work is the summary of talks and attendance published elsewhere in this issue.

### THE ART QUARTERLY

The Art Institute attracted international attention during the year with the commencement of a new publication, THE ART QUARTERLY, made possible through the financial support of President Edsel B. Ford. Appearing each Winter, Spring, Summer and Autumn, the four numbers of Volume I of

the new magazine total three hundred and thirty pages and two hundred and seven illustrations and contain articles by American and European scholars on Dutch, Flemish, Italian, Spanish, French, German, American, Chinese and Ostrogothic art.

As the only magazine of its size and type published in America, THE ART QUARTERLY already counts among its subscribers nearly one hundred of the world's leading libraries and museums and has received the distinction of having all of its articles listed in THE ART INDEX. The new magazine sells for one dollar per copy, four dollars per year, and is edited by Dr. Valentiner, editor, Mr. Richardson, associate editor, and Mr. Morse, managing editor.

### THE WORK OF THE CURATORIAL DEPARTMENTS

The work of the curators remains an integral and important part of the museum. As members of the staff with specialized training in various distinct branches of art, they supplement and amplify the work of the other museum departments in numerous ways. As in other years, the curators' formal duties may be summarized as follows: to care for and arrange the permanent collections in their particular departments, prepare temporary exhibitions, carry out research on items in the collections, so that full, accurate catalogues may be made, as well as writing guides to the collections and articles on new accessions for the Institute Bulletin. This year Miss Weadock, Curator of Prints, Mrs. Weibel, Curator of Textiles and Associate Curator of Islamic Art, Mr. Rathbone, Curator of Alger House, and Mr. Lesley, Asst. Curator of European Art, have cooperated with the Archaeological Society of Detroit in giving the regular Tuesday evening lectures. On Friday afternoons at three o'clock the public is given an opportunity to hear informal talks of fairly detailed but popular nature by the curators on subjects in their own particular fields. Another branch of the curatorial activities is concerned with giving help and advice to the public on their own collections. People having in their possession paintings, sculpture, prints, textiles, or other objects of art may always bring them to the museum during office hours: the curators are very glad to do whatever they can to assist them in gathering information about the pieces.

### GROWTH OF THE COLLECTIONS

The permanent collection has been enriched by 102 art objects having a total value of \$76,077.55. Of these, 30 were paintings, 16 sculptures, 32 drawings and prints, 14 pieces of American glass and silver, together with a number of other objects of decorative art. With the exception of four items, these additions were obtained through the gift of individual friends of the museum or through purchase by the Founders Society.

Two important Italian paintings have come into the collection this year from funds obtained from the sale or exchange of other objects of lesser import. A large Gothic painting of *The Crucifixion* (dated 1351) by an artist of the School of Giotto is a picture of exceptional rarity and importance in our Gothic gallery, while a fine Renaissance *Portrait of a Gentleman of the Trivulzio Family* by Bernardino dei Conti (Milan, active from 1496 to 1522) is a very handsome and decorative addition to Alger Branch Museum.



How deeply the community is indebted to the public spirit and love of art of its citizens can be seen from the extraordinary qualities of their gifts. The large altarpiece of the *Madonna and Child with an Adoring Figure* by Giovanni Battista Tiepolo (Venice, 1696-1770) is one of the great Italian pictures of the eighteenth century to come to America. It is the gift of Mr. and Mrs. Edsel B. Ford. The *River Landscape* by Hercules Seghers (Dutch, 1589/90-c. 1638, a gift of the Founders Society, is likewise one of the rarest and most beautiful Dutch landscapes in America and will undoubtedly be looked upon as one of the *chefs-d'oeuvre* of our collection. Both Dutch and Flemish collections have received a large number of other important additions of which space forbids individual mention but which will be found under both Paintings and Drawings in the list of accessions. In French art the first painting by the rare seventeenth century artist, Georges de la Tour (1593-1652) to come to an American museum is the *Girl with Candle*, presented, again, by the Founders Society. In American art, a number of very significant works of art have been acquired. A *Portrait of John Trumbull*, the foremost American poet of the Revolutionary epoch, by his cousin John Trumbull the painter (1756-1843), is not only of the highest historical and esthetic interest but represents one of the most distinguished of Detroit's early residents. The poet Trumbull died here in 1831 in the house of his son-in-law, Governor William Woodbridge. This picture, perhaps the outstanding painting to come to our American collections this year, is a gift of Mr. Dexter M. Ferry, Jr., but it is only one of a series of additions which has made this an important year for our representation of American art.

It is sufficient to mention the fine Italian bronzes by Giovanni da Bologna and Benvenuto Cellini, given by Mrs. Ernest Kanzler and Mrs. Allan Shelden, to give an idea of the quality of the sculpture which has been added.

And, finally, Rembrandt's *Descent from the Cross by Torchlight*, acquired during the past year for the print room from the Charles L. Freer Fund, is perhaps the most important etching the museum owns. A glance at the list of accessions will show in how many other directions the museum has grown during the past year. But these few individual examples will show to what an extent we are indebted to the public spirit of our friends.

#### RUSSELL A. ALGER BRANCH MUSEUM

The Russel A. Alger Branch Museum, which so happily supplements the work of the main museum, has each year assumed a more important role in the community which it serves. It has become a center for such activities as the Children's Art Classes, the art lectures for the Grosse Pointe Schools, the Junior League Sketch Classes, and the lectures of the Detroit Garden Center, quite apart from the enjoyment it brings to the large number of average visitors.

The spacious grounds abounding in fine old trees and flowering shrubs form a setting of natural beauty for this branch museum. Through the work of the Garden Center and the untiring efforts of Mrs. Russell A. Alger and her committee, the planting of an English yew garden of the seventeenth century in the garden area adjoining the house at the west has been completed. This improvement was made at no cost to the city as the funds, amounting to some \$8,000.00 were raised entirely by the efforts of the committee.

The attendance at the Russell A. Alger House for 1938 reached a total of 33,497, an increase of more than fifty percent over the previous year. It is interesting to note that during the summer months, May, June, July and August, the number of visitors reaches its highest point, indicating that residents of Detroit on their favorite holiday drive like to stop at this museum with its lake front and surrounding park and garden.

#### ATTENDANCE

The attendance at the main museum was also larger during the year 1938, reaching a total of 244,004 visitors as compared with 220,056 during the previous year. Here it will be noted that the largest attendance was in the months of October and November, January, February and March, indicating that people take advantage of the educational opportunities which are at their height during the winter months.

#### EXTENSION SERVICE

From the appended list of loans, numbering forty-eight, which we have been called upon to make to other exhibitions throughout the country and to the neighboring institutions in our locality, it will be seen that the extension service of the museum is one of importance that touches other communities as well as our own. It is the desire of your Arts Commission that the services of the Detroit Institute of Arts shall continue to grow, particularly for the people of the metropolitan area. The expansion of our public school program and the contacts with Wayne University have been strengthened and the museum is now the research laboratory for art students throughout the city.

#### FUTURE NEEDS

It has been twelve years since we moved into the present building. During that time the condition of the galleries has reached a point where a considerable amount of repairs and renovating is required. A fund should be set up each year, even if it is only a modest one, for reconditioning the walls and galleries and for making some major improvements in the installation of the exhibits.

Acknowledgment should be made to the Detroit Museum of Art Founders Society for their substantial interest in the growth of the collections which has brought so many important new accessions to every department of the museum's permanent collection during the past year, and for their support in carrying forward museum activities which in these trying times are inadequately provided for in our regular budget.

#### THE ARTS COMMISSION

EDSEL B. FORD, *President*  
ALBERT KAHN

EDGAR B. WHITCOMB  
ROBERT H. TANNAHILL

#### COMMISSIONERS

W. R. VALENTINER, *Director*

CLYDE H. BURROUGHS, *Secretary*

E. P. RICHARDSON, *Assistant Director*

DETROIT MUSEUM OF ART  
FOUNDERS SOCIETY  
ANNUAL REPORT OF THE TRUSTEES  
FOR THE YEAR 1938

January 20, 1939

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY  
LADIES AND GENTLEMEN:

A study of the Treasurer's report reveals total receipts during the year of \$57,750.75. Of this amount, \$16,689.18 represents the income from invested funds, while the balance of \$41,061.57 is from membership dues, special contributions and miscellaneous receipts.

Total disbursements for the year amount to \$66,939.04. Of this amount \$47,839.39 was used for purchases for the Art Institute collections. This is exclusive of the large contribution made by Mr. and Mrs. Edsel B. Ford for the purchase of the painting by Tiepolo, a transaction which did not go through the books of the society. \$9,102.90 was spent for the support of other museum activities not adequately provided for in the regular city budget, such as purchases of photographs and books for the library, the publication of the ART QUARTERLY and support of the educational work.

To the collections of the Detroit Institute of Arts have been added 98 objects having a total value of \$66,287.55. These were acquired by purchase from invested funds, membership dues and the gifts of individual members. As will be seen by the appended list of accessions accompanying this report, the collections both at the main museum and the Russell A. Alger House have been strengthened in many departments.

It should be gratifying to the membership at large that their dues have gone, among other things, for the purchase of such pleasing and important items as the *Portrait of a Man*, one of the rare and early examples of the Dutch School of the time of Holbein, c.1550, the *River Landscape* by Hercules Seghers (Dutch, 1589/90-c.1638) and the *Girl with Candle* by Georges de la Tour (French, 1593-1652), all of which have appeal for the general public and at the same time have added distinctive notes to the museum collection.

There have been a number of cash gifts for specific purposes that merit attention: in addition to the outstanding gift of Mr. and Mrs. Edsel B. Ford of the painting *Madonna and Child with an Adoring Figure* by Tiepolo, Mr. Ford contributed the sum of \$5,824.00 for the support of the ART QUARTERLY which in its one year of publication has taken a leading place among the scholarly art periodicals of this country; other special contributions were received from Mr. and Mrs. Edgar B. Whitcomb amounting to more than \$6,000.00, a large portion of which was used for the purchase of four Dutch paintings of the seventeenth century, the balance for library and exhibition services; from Mr. and Mrs. Ernest Kanzler, \$1,500.00, and from Mrs. Allan Shelden \$500.00 for the purchase of Renaissance small bronzes which find a homogeneous setting in the surroundings of the Russell A. Alger House; from

Mrs. Standish Backus, \$1,000.00 for sculpture for the garden at Alger House; from Robert H. Tannahill, \$850.00 for additions to the collection of decorative arts; from an anonymous donor, \$750.00 for the support of educational activities.

In connection with the Annual Exhibition of Michigan Artists, the Founders Society not only gave its own award of \$200.00, but it served also as an agency for the receipt and disbursement of other cash prizes amounting to \$1,110.00 which were distributed among the exhibitors.

Two vacancies occurred in your Board of Trustees during the year, one through the resignation of Alvan Macauley, city appointee, who found himself unable to give as much time to the Founders Society as he thought it deserved, the other through the death of William B. Stratton, who had served as a Trustee over a period of twenty-four years. Mayor Reading appointed Miss Sarah M. Sheridan as a Trustee to fill the unexpired term of Mr. Macauley. The place of William B. Stratton has not been filled but has been deferred until this annual meeting, when his term would have expired.

Five new Governing Members of the Corporation have been added by virtue of their contributions amounting to upwards of \$1,000.00: H. E. Ten Cate, of Almelo, Holland, and Jacob Heimann, of Milan, Italy, through contributions of art objects to the Art Institute collection; John S. Newberry and Fred W. Sanders, through their growing list of gifts, and Harriet W. Wilkinson, designated as a Member of the Corporation under a \$1,000.00 gift made by her mother, Mrs. Anna Scripps Whitcomb.

The report of the Membership Department is not as satisfactory as last year. While more than 100 new members have been enrolled, the pinch of unfavorable conditions during 1938 is revealed in the loss of many of our old members who felt unable to renew their annual memberships.

Acknowledgment should be made to the Women's Committee under the able leadership of Mrs. Lillian Henkel Haass which is largely responsible for the participation of members in the affairs of the museum. The chairman has this year enlarged the committee and has raised the funds necessary to its operation. Those who have attended the opening receptions and other social functions over which the committee presided know how effective is their work.

Acknowledgment should be made, too, to the Finance Committee for the gratuitous service it has rendered in looking after the society's affairs. The investment and reinvestment of the funds for a satisfactory income has been a large problem requiring much thought and attention.

Acknowledgment should also be made to the members and donors for their continued support and interest.

Respectfully yours,

BOARD OF TRUSTEES

DEXTER M. FERRY, JR.  
*President*

CLYDE H. BURROUGHS,  
*Secretary*

## ACCESSIONS

JANUARY 1, 1938, TO DECEMBER 31, 1938

## EUROPEAN PAINTINGS

- Crucifixion*, Italian (School of Giotto), dated 1351. Purchased.
- Portrait of a Gentleman of the Trivulzio Family*, by Bernardino dei Conti, Italian (Milan), active from 1496-1522. Purchased.
- The Jesuit Mission*, by Giuseppe Maria Crespi, Italian (Bologna), 1665-1747. Gift of Jakob Heimann.
- Madonna and Child with an Adoring Figure*, by Giovanni Battista Tiepolo, Italian (Venice), 1696-1770. Gift of Mr. and Mrs. Edsel B. Ford.
- Icarus*, by Felice Casorati, Italian, 1885-. Founders Society, General Membership and Donations Fund.
- Portrait of a Man*, Dutch School, c. 1530. Founders Society, General Membership and Donations Fund.
- Landscape with the Plundering of a Coach*, by Jacob van Geel, Dutch c. 1585-after 1635. Founders Society, General Membership and Donations Fund.
- River Landscape*, by Hercules Seghers, Dutch, 1589/90-c.1638. Founders Society, General Membership and Donations Fund.
- Landscape*, by Pieter van der Croos, Dutch, 1609/11-after 1670. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Still Life*, by Willem Kalf, Dutch, 1622-1693. Gift of H. E. Ten Cate.
- Portrait of the Artist in his Studio*, by Frans Van Mieris the Elder, Dutch, 1635-1681. Gift of Mr and Mrs. Edgar B. Whitcomb.
- Bull in a City Street*, by Adriaen van de Velde, Dutch, 1636-1672, and Jan van der Heyden, Dutch, 1637-1712. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Madonna and Child*, by Cornelis van der Beke van Cleve, Flemish, 1520-1567. Gift of Mr. C. Edmund Delbos, in memory of his mother.
- Forest Landscape*, by Gillis van Coninxloo, Flemish, 1544-1607. Founders Society, William C. Yawkey Fund.
- Mountain Landscape*, by Paul Bril, Flemish, 1554-1626. Gift of Mr. and Mrs. E. Raymond Field.
- Road to the Mountain*, by Joos de Momper, Flemish, 1564-1635. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Inn Kitchen*, by David Teniers the Younger, Flemish, 1610-1690. Gift of Stanley Carper.
- Girl with Candle*, by Georges de la Tour, French, 1593-1652. Founders Society, General Membership and Donations Fund.
- The Repentant Magdalen*, by Niccolo Renieri, French, c.1590-1660. Gift of Mrs. Trent McMath.
- The Waterfall*, by Carl Blechen, German, 1798-1840. Founders Society, Mary R. Coyle Fund.



THE INN KITCHEN  
DAVID TENIERS THE YOUNGER  
FLEMISH. 1610-1690  
GIFT OF MR. STANLEY CARPER

*Italian Landscape. Agnuzzo*, by Karl Hofer, German, 1878-. Gift of Mrs. Edgar R. Thom.

*St. George and the Dragon*, Russian (School of Novgorod), XIV century. William H. Murphy and Laura H. Murphy Funds.

#### AMERICAN PAINTINGS

*Portrait of an Artist*, by Matthew Pratt, 1734-1805. Gift of Dexter M. Ferry, Jr.

*Portrait of John Trumbull, the Poet*, by John Trumbull, 1756-1843. Gift of Dexter M. Ferry, Jr.

*The Banjo Player*, by William S. Mount, 1807-1868. Gift of Dexter M. Ferry, Jr.

*In the Fields*, by Eastman Johnson, 1824-1906. Gift of Dexter M. Ferry, Jr.

*Patsy*, by Jean S. Holden, 1842-1934. Gift of Euphemia Holden.

*Landscape*, by Jean Paul Slusser, 1886-. Gift of the Society of Art, Poetry and Music.

*Student*, by Sarkis Sarkisian, 1909-. Gift of the Founders Society, General Membership and Donations Fund and Mrs. Lillian Henkel Haass.



*Lights and Reflections*, by Liselotte Moser, 1906-. Gift of Mrs. George Kamperman.

## DRAWINGS

- Miniature, *The Three Marys at the Tomb of Christ*, Italian (Siena), c.1350. Gift of Dr. W. R. Valentiner.
- Pen, *Adoration of the Magi*, by Vincenzo Foppa, Italian (Milan), 1427/30-1515/16. Frederick Stearns Collection.
- Pen, *Caricatures*, by Leonardo da Vinci, Italian (Florence and Milan), 1452-1519. Gift of Edward Fowles.
- Pen, *Allegorical Drawing*, by Domenico Campagnola, Italian (Venice), active, 1511-1562. Founders Society, Elliott T. Slocum Fund.
- Pen, *Four Heads*, by Jacob De Gheyn, Dutch, 1565-1629. Frederick Stearns Collection.
- Pencil, *Landscape*, by Pieter Molyn, Dutch, 1595-1661. Founders Society, William H. Murphy Fund.
- Wash, *Landscape*, by Roelandt Roghman, Dutch, 1597-1686/87. Founders Society, William C. Yawkey Fund.
- Pencil, *Landscape with Figures*, by Jan van Goyen, Dutch, 1596-1656. Founders Society, William H. Murphy Fund.
- Pen and wash, *Group of Seven Peasants*, by Adriaen Brouwer, Dutch, 1605-1638. Founders Society, William H. Murphy Fund.
- Pen, *Group of Peasants and Violinist Before a Tavern*, by Isaac van Ostade, Dutch, 1621-1649. Founders Society, William Murphy Fund.
- Pencil, *Soldier Playing Cards*, by Pieter de Hooch, Dutch, 1632-1681. Gift of Dr. W. R. Valentiner.
- Pencil, *Peasant Holding a Wine Glass*, by David Teniers the Younger, Flemish, 1610-1690. Founders Society, William H. Murphy Fund.
- Charcoal, *Noli Me Tangere*, by Jean Baptiste Camille Corot, French, 1796-1875. Founders Society, Elizabeth P. Kirby Fund.
- Charcoal, *Portrait of E. Forert*, by Pablo Ruiz Picasso, Spanish, 1881-. Gift of Dexter M. Ferry, Jr.
- Wash, *Pieta*, by George Romney, English, 1734-1802. Founders Society, William C. Yawkey Fund.

## SCULPTURE

- Terracotta, Pair of Figurines, Greek (Tanagra). Founders Society, Octavia W. Bates Fund.
- Marble, *Portrait Head of a Woman*, Roman, III Century, A. D. Gift of P. F. Nesi.
- Marble, *Prudence*, School of Giovanni and Pace da Firenze, Italian (Naples), XIV century. Founders Society, Octavia W. Bates Fund.
- Bronze, *Medal of Sigismondo Pandolfo Malatesta*, by Matteo dei Pasti, Italian (Verona and Rimini), active 1441-1467/68. Founders Society, William H. Murphy Fund.



LANDSCAPE  
PIETER MOLYN  
DUTCH. 1597-1686/87  
GIFT OF THE FOUNDERS SOCIETY

Marble, *Head of an Angel*, by Benedetto Briosco, Italian (Milan), end of XV century. Gift of Jacob Heimann.

Bronze, *Jupiter*, by Benvenuto Cellini, Italian (Florence), 1500-1571. Gift of Mrs. Allan Shelden.

Bronze, *Virtue Triumphant over Vice*, by Giovanni da Bologna, Italian, 1524/29-1608. Gift of Mrs. Ernest Kanzler.

Bronze, *Seated Goddess*, Italian (Venice XVI century). Gift of Mrs. Ernest Kanzler.

Bronze, *Urn*, Italian (Florence), XVI century. Gift of Robert H. Tannahill.

Bronze, *Two Figurines*, Peruvian (Spanish Colonial), XVII century, and two figurines, Pre-Conquest. Gift of Mrs. Caroline Speck.

Lead, *Pair of Horses*, by Richard Greenough, American, 1819-1905. Gift of Dexter M. Ferry, Jr.

#### PRINTS

Engraving, *Burgundian Standard Bearer*, by Albrecht Dürer, German, 1471-1528. Founders Society, Laura H. Murphy Fund.

Etching, *Descent from the Cross by Torchlight*, by Rembrandt, Dutch, 1606-1669. Founders Society, Charles L. Freer Fund.

9 etchings, *Grand Canal, Venice, Ponte del Pistor, Ponte del Pistor* (final state), *La Marlettaia, Retaie, Church of the Holy Sepulchre, Jerusalem, Laguna*

*Veneta, On the Bronx. On the Bronx.* (2nd state, 6th proof), by Otto H. Bacher. American, 1856-1909. Gift of Mrs. Otto H. Bacher.

Etching, *By the River.* by Alfred Hatty, American, 1878-. Gift of Hal H. Smith.

Mezzotint, *Still Life.* by John Davies, American, contemporary. Gift of Hal H. Smith.

3 lithographs, *Man and Machinery. Industrial Landscape. Tank Cars.* by Paul R. Meltsner. American, contemporary. Gift of the artist.

Drypoint, *The Rigger.* by Jonathan Taylor, American, contemporary. Gift of Hal H. Smith.

Eight displays illustrating the processes of wood-carving, line engraving, etching, aquatint, drypoint, mezzotint, lithography and color printing. Gift of John S. Newberry, Jr.

#### TEXTILES

Half chasuble of blue velvet, pomegranate pattern, Italian, XV century. Gift of Mrs. John S. Newberry.

2 fragments of velvet, Italian, late XVI century. Gift of E. and A. Silberman.

Metal brocade, Spanish, XVIII century. Gift of Mrs. Monroe Rosenfield.

Linen damask napkin, Flemish, XVII century. Gift of Elizabeth Sundstrom.

Embroidered baby bonnet, Swedish, early XIX century. Gift of Elizabeth Sundstrom.

Brocade, floral pattern on red satin ground, Chinese XVIII century. Gift of Mr. and Mrs. Kaufman T. Keller.

2 paintings on velvet, *Still Life. Fruit.* by Charles Thompson, American, c.1825. Gift of Harry D. Thompson.

#### DECORATIVE ARTS

Silver tea service (5 pieces), by Thomas Fletcher, Philadelphia, c. 1830, belonging to Governor George B. Porter of Michigan Territory. Gift of Oliver Phelps.

Silver paten, by Edward Webb, Boston, 1718. Founders Society, Gibbs-Williams Fund.

Silver tankard, by Samuel Vernon, Newport, R. I., 1683-1737. Founders Society, Gibbs-Williams Fund.

Silver teapot, by Daniel Van Voorhis, Philadelphia, 1782-1787. Founders Society, Gibbs-Williams Fund.

Glass, amber pitcher, South Jersey, XIX century. Gift of Robert H. Tannahill.

Glass, blue bowl, South Jersey, XIX century. Gift of Robert H. Tannahill.

Glass, amethyst perfume bottle, Stiegel. Founders Society, Gibbs-Williams Fund.

Glass, Blown three-mold sapphire blue creamer, American. Founders Society, Gibbs-Williams Fund.

Glass, white three-mold decanter, American, XIX century. Gift of Ruth Farra Manting.

Glass, emerald green cream pitcher, Stiegel type, XIX century. Founders Society, Gibbs-Williams Fund.

#### PREHISTORIC

Collection of models of dwellings, implements and weapons of the Neolithic Period. Gift of Edsel B. Ford.

## EVENTS

## EXHIBITIONS HELD DURING THE YEAR 1938

## MAIN MUSEUM

January 7—February 20:	Exhibition of Italian Sculpture, 1250 to 1500.
March 1—20:	Modern Italian Painting.
April 1—15:	Modern Prints from the Collection of Guy Mayer.
April 1—24:	American Painting of Michigan, Wisconsin, Indiana, Illinois, Minnesota, Iowa, and Missouri.
April 1—24:	Memorial Exhibition of Paintings of Myron Barlow.
April 12—May 10:	Etchings, Lithographs and Woodcuts by Outstanding Americans.
April 26—May 16:	Frobenius Collection of Prehistoric Rock Pictures.
May 31—June 26:	Seventh Detroit International Salon of Photography.
October 4—30:	International Watercolor Exhibition.
November 1—14:	Exhibition of Posters.
November 14—December 18:	Annual Exhibition for Michigan Artists.

## RUSSELL A. ALGER HOUSE

January 18—February 20:	Prominent Detroiters, Past and Present.
February 27—April 10:	Fine Books and Book Illustrations.
April 17—May 3:	Grosse Pointe Artists Tenth Annual Exhibit.
May 8—June 12:	Oils, Watercolors and Prints by Paul Klee.
June 26—August 3:	Modern German Art.
August 7—September 18:	Recent Work by Detroit Artists.
September 25—October 30:	French Drawings (Facsimiles), XV—XX Centuries.
November 6—December 18:	English Paintings, XVIII and XIX Centuries.
December 23—January 1:	Posters by Children in Grosse Pointe Public Schools for Neighborhood Club Thrift Shop Contest.

## SPECIAL LECTURES DURING THE YEAR 1938

January 11:	"The Rise of the Mediaeval Tradition", by Mr. Morse.
January 18:	"The Italian Gothic: Pisa and Siena", by Mr. Richardson.
January 25:	"The Italian Gothic: Florence and North Italy", by Mr. Richardson.
February 1:	"Fifteenth Century Religious Sculpture", By Mr. Rathbone.
February 8:	"Fifteenth Century Secular Sculpture", by Mr. Rathbone.
May 3:	"Old Masters and New", by Mr. Richardson.
May 5:	"What to See in American Museums: New York", by Mr. Morse.
May 6:	"The House of the Stone and Bronze Age: A Review of the Latest Excavations", by Dr. Lechler.

- May 12: "What to See in American Museums: Washington, Baltimore, and Philadelphia", by Miss Black.
- May 19: "What to See in American Museums: Boston", by Miss Black.
- May 26: "What to See in American Museums: Chicago and the West", by Mrs. Heath.
- June 2: "What to See in American Museums: The Great Lakes Cities", by Mr. Morse.
- September 27: "The Amerindian in Michigan", by Emerson F. Greenman, University of Michigan.
- October 4: "Caravaggio and the Poetry of Discovery", by Mr. Richardson.
- October 11: "The Narrative Element in Gothic Tapestries", by Mrs. Weibel.
- October 18: "Alger House and Italian Villa Architecture", by Mr. Rathbone.
- October 25: "Sixty Years of Excavation at Troy", by Carl Blegen, University of Cincinnati.
- November 1: "The Dilemma of the Modern Artist", by Mr. Morse.
- November 8: "The English Cathedral, a Study of Folkways", by Mr. Lesley.
- November 22: "American Art in Retrospect", by Mr. Burroughs.
- November 29: "The Temple of Bel at Palmyra", by Henri Seyrig, Director of Antiquities in French Syria.
- December 6: "The Imaginative Quality in Italian Art", by Mr. Richardson.
- December 13: "The Greek Revival in American Architecture", by Mr. Rathbone.

## FRIDAY AFTERNOON TALKS

- October 7: "Rugs of the Near East", by Mrs. Weibel.
- October 14: "The Enjoyment of Prints", by Miss Weadock.
- October 21: "The Imaginative Quality in Dutch Art", by Mr. Richardson.
- October 28: "The Museum's Tapestries", by Mrs. Weibel.
- November 11: "The Golden Age of Florence and the Rise of the Venetian School", by Mr. Rathbone.
- November 18: "Eighteenth Century and Early Republican Painting in America", by Mr. Lesley.
- December 2: "Romanticism and Realism in American Painting", by Mr. Lesley.
- December 9: "The Collection of Drawings", by Dr. Scheyer.

## OTHER EDUCATIONAL ACTIVITIES

I. *Gallery Tours:*

- January 12 and 13: Italian Gothic and Renaissance Sculpture.
- January 19 and 20: The Gothic Tradition in Flemish Painting.
- January 26 and 27: The Gothic Tradition in Italian Painting.
- February 2 and 3: The High Renaissance in Italy.
- February 10: Baroque Painters of the Seventeenth Century.
- February 16 and 17: Holland Paints Her Own Portrait.
- February 23: The Eighteenth Century in France.
- March 2 and 3: Prints and Textiles.
- March 9 and 10: Colonial America and Georgian England.
- March 16 and 17: Nineteenth Century Europe.

March 23 and 24:	Nineteenth Century America.
March 30:	Twentieth Century Painting and Sculpture.
October 6 and 9:	The Art of the Cave Dwellers.
October 13 and 16:	Egypt and Mesopotamia.
October 20 and 23:	The Gallery of Greek Art.
October 27 and 30:	The Art of the Near East.
November 3 and 6:	Far Eastern Art: China.
November 10 and 13:	Far Eastern Art: Japan.
November 17 and 20:	American Art Before Columbus.
December 1 and 4:	The Art of the Roman Empire.
December 8 and 11:	Early Christian Art.
December 15 and 18:	The Gothic Style in Northern Europe.

## II. *Summary and Attendance:*

### A. Schools:

#### Art Department Program

Demonstration Lectures (54 groups).....	3,456
Art History Lectures (50 groups).....	3,200
Tours of the Museum (25 groups).....	1,600
Story Hours (12 talks).....	300
Pageant of History (10 talks).....	1,640
Special Public School Guidance (70 groups).....	3,182
Miscellaneous (22 groups).....	532
Hamtramck School Program (57 groups).....	2,686
Movies (4 shows).....	780
Out-of-town School Groups (57).....	1,734

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19,110

### B. Adults:

Museum Lectures (34).....	3,446
Gallery Talks (132).....	4,820
Curators' Talks (9).....	159
Adult Guidance, Detroit (40).....	1,241
Adult Guidance, From Out-of-town (12).....	252

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9,918

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TOTAL ATTENDANCE .....29,098

## ATTENDANCE FOR 1938

	MAIN MUSEUM	RUSSEL A. ALGER HOUSE
January .....	26,118	1,858
February .....	29,963	1,773
March .....	25,374	2,668
April .....	17,148	4,086
May .....	18,310	3,086
June .....	17,238	3,347
July .....	9,254	3,000
August .....	12,119	2,551
September .....	13,169	2,196



October .....	29,690	3,321
November .....	25,919	3,788
December .....	19,702	1,823
TOTAL .....	244,004	33,497

### ANNUAL EXHIBITION FOR MICHIGAN ARTISTS PRIZE AWARDS FOR 1938

- The Detroit Museum of Art Founders Society Prize and  
The Lillian Henkel Haass Purchase Prize:  
To Sarkis Sarkisian, for his painting *Student*.
- The Scarab Club Medal:  
To Carlos Lopez, for his painting *Boy with a Bow*.
- The Anna Scripps Whitcomb Prize:  
To Marshall Fredericks, for his sculpture *Torso of a Dancer*.
- The Friends of Modern Art Prize:  
To Harold Cohn, for his painting *White Peonies*.
- The Mrs. Standish Backus Prize:  
To Gerald Mast, for his painting *Footbills*.
- The Walter C. Piper Prize:  
To Jim Lee, for his painting *Two Sisters*.
- The Mrs. Albert Kahn Prize:  
To Cecile Salway, for her watercolor *Trees*.
- The W. J. Hartwig and E. Raymond Field Purchase Prize:  
To Alex Minewski, for his painting *Old Man*.
- The Mrs. George Kamperman Purchase Prize:  
To Liselotte Moser, for her painting *Lights and Reflections*.
- The Mrs. Ralph H. Booth Purchase Prize:  
To May Brown, for her watercolor *Antique Arrangement*.
- The Mrs. Owen R. Skelton Purchase Prize:  
To Constance C. Richardson, for her painting *Cambridge, N. Y.*
- The Society of Art, Poetry and Music Prize:  
To Harold W. Groom, for his watercolor *Gloomy Weather*.
- The Etching Purchase Prize:  
To John Davies, for his mezzotint *Still Life*.
- Honorable Mention for Painting:  
To Sylvester Jerry, for his painting *Winter*.
- Honorable Mention for Sculpture:  
To Samuel Cashwan, for his sculpture *Pioneer Woman*.

### LOANS FROM THE INSTITUTE COLLECTIONS FOR 1938

- To Baltimore Museum of Art, Baltimore, Maryland:  
Painting, *Midday Dream*, by Gustave Courbet.  
Painting, *The Fencing Master*, by Gari Melchers.  
Painting, *Immaculate Conception*, by Bartolome Esteban Murillo.
- To Fogg Art Museum, Cambridge, Massachusetts:  
Painting, *Roman Youth with a Horse*, by Jacques Louis David.

- To Art Institute of Chicago, Chicago, Illinois:  
Painting, *Alexander and the Daughters of Darius*, by Giovanni Battista Tiepolo.  
Painting, *Madonna and Child*, by Giovanni Battista Tiepolo.
- To Arts Club, Chicago, Illinois:  
Painting, *Spring Landscape*, by André Dunoyer de Segonzac.
- To Cleveland Museum of Art, Cleveland, Ohio:  
Painting, *The Window*, by Henri Matisse.
- To Library of Wayne University, Detroit, Michigan:  
Painting, *Summer Reverie*, by Richard E. Miller.  
Painting, *Grand Canyon*, by Dewitt Parshall.  
Painting, *Santa Ynez Valley*, by Douglas E. Parshall.
- To Women's City Club, Detroit, Michigan:  
Pastel, *In the Park*, by Georgia Carroll.  
Etching, *Deep South*, by Alfred Hutton.  
Painting, *Landscape*, by Jean Paul Slusser.
- To Exhibition of Melozzo da Forlì, Forlì, Italy:  
Paintings, *Madonna and Child* and *Christ Enthroned with Saint and Donor*, by Antoniazio Romano.
- To Grand Rapids Art Gallery, Grand Rapids, Michigan:  
Painting, *The Gladiator*, by Giorgio de Chirico.  
Painting, *Yellow Sails*, by Jean Lurcat.
- To Wadsworth Athenaeum, Hartford, Connecticut:  
Painting, *Flowers and Fruit*, by Jan Breughel.  
Painting, *Still Life. Fish*, by William M. Chase.
- To Western Fair, London, Ontario:  
Painting, *Hospitality*, by Myron Barlow.  
Painting, *My Little Daughter Dorothy*, by William M. Chase.  
Painting, *Crosslight*, by William S. Kendall.  
Painting, *A Japanese Print*, by E. Murray Mackay.  
Painting, *The Old Fashioned Gown*, by Ivan G. Olinsky.  
Painting, *Self Portrait*, by Albert Smith.
- To Hackley Art Gallery, Muskegon, Michigan:  
Painting, *View of the Groote Kerk in Haarlem*, by Gerrit Berckhyde.  
Painting, *Still Life*, by Abraham van Beyeren.  
Painting, *Vegetable Stall*, by Quiryn Breckelenken.
- To Buchholz Gallery, New York:  
Bronze, *Portrait Head*, by Georg Kolbe.
- To M. Knoedler and Company, New York:  
Painting, *The Wedding Dance*, by Pieter Breugel.
- To Julien Levy Gallery, New York:  
Painting, *Peepbox*, by Samuel van Hoogstraten.
- To Metropolitan Museum of Art, New York:  
Bronze, *Maitreya*.  
Bronze, *Chinese Wine Vessel*.
- To Whitney Museum of American Art, New York:  
Painting, *The Promenade*, by William Glackens.

- To Carnegie Institute, Pittsburgh, Pennsylvania:  
 Painting, *Freight Cars Under a Bridge*, by Charles Burchfield.  
 Painting, *Coast Scene*, by John Crome.  
 Painting, *Portrait of a Lady*, by William Hogarth.  
 Painting, *Classical Landscape*, by Richard Wilson.
- To Rhode Island School of Design, Providence, Rhode Island:  
 Painting, *The Cemetery*, by Jacob van Ruysdael.
- To Virginia Museum of Fine Arts, Richmond, Virginia:  
 Painting, *Child with an Orange*, by Gari Melchers:  
 Painting, *Portrait of Ik Marvel*, by Gari Melchers.  
 Painting, *Portrait of Mrs. Melchers*, by Gari Melchers.
- To California Palace of the Legion of Honor, San Francisco, California:  
 Painting, *Man with Flute*, by Titian.
- To Springfield Museum of Fine Arts, Springfield, Massachusetts:  
 Painting, *Don Quixote*, by Alessandro Magnasco.
- To Toledo Museum of Art, Toledo, Ohio:  
 Painting, *Figure Composition*, by Othon Friesz.
- To Art Gallery of Toronto, Toronto, Ontario:  
 Painting, *Girl with Candle*, by Georges de al Tour.
- To International Art Exposition, Venice, Italy:  
 Painting, *A Day in June*, by George Bellow.



MEDAL OF SIGISMONDO PANDOLFO MALATESTA  
 MATTEO DEI PASTI  
 ITALIAN (VERONA AND RIMINI), ACTIVE 1441-1467/68  
 GIFT OF THE FOUNDERS SOCIETY

## CALENDAR FOR FEBRUARY

### TUESDAY EVENING LECTURES

Given by the museum staff in cooperation with the Archaeological Society of Detroit, Tuesday evenings at 8:30 in the lecture hall.

- Feb. 7: *New Horizons in American Art*, by Helen Appleton Read.  
Feb. 14: *Landscape in Dutch Art*, by E. P. Richardson.  
Feb. 21: *A Basis for Architecture*, by Alden B. Dow of Midland, Michigan.  
Feb. 28: *Roman Cities in North Africa*, by Rolf Johannesen, Wayne University.  
Mar. 7: *Manet and the Impressionists*, by Ernst Scheyer.  
Mar. 14: *Textile Art of Old Peru*, by Adele Coulin Weibel.

### LECTURES IN THE GALLERIES

(chairs provided)

A Survey of the Collections, Thursday afternoons at 3:00; Sundays at 2:30.

- Feb. 9—12: *Bruegel and Rubens*.  
Feb. 16—19: *The Baroque Painters*.  
Feb. 23—25: *The Dutch Masters, I*.  
Mar. 2—5: *The Dutch Masters, II*.  
Mar. 9—12: *The Eighteenth Century in France*.

### SPECIAL TALKS BY THE CURATORS

Friday afternoons at 3:00

- Feb. 10: *Nanteuil, Engraver and Historian*, by Isabel Weadock.  
Feb. 17: *Dutch Landscape Paintings*, by E. P. Richardson.  
Feb. 24: *French Impressionism and Post-Impressionism*, by Parker Lesley.  
Mar. 3: *Persian Fabrics and Embroideries*, Adele Coulin Weibel.  
Mar. 10: *The Baroque*, by E. P. Richardson.

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Admission to the building and to all lectures and exhibitions is free.

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